

The American Organist



THE WASHINGTON CATHEDRAL

in Washington, D.C., showing the magnificent altar, the sanctuary between it and the communion rail; open pavement in foreground separates sanctuary from choir, and then come lectern and pulpit, the crossing, and finally the nave. See another page for details of the Cathedral.

JUNE, 1953

Vol. 26, No. 6 - 30¢ a copy, \$3.00 a year

This issue on the press July 16, 1953

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THE CATHEDRAL CHURCH OF SAINT PAUL BOSTON

(Review from the Boston Herald March 11, 1953)

by RUDOLPH ELIE

I'd say that this instrument, designed and built by the Aeolian-Skinner Company, combines the better qualities of the church organ and the concert organ in perfect proportion to the acoustical qualities of the building housing it. Inasmuch as the building containing an organ is as much a part of the instrument itself as its pipes are, though considerably less predictable, this is quite a feat.

Yet choosing a program more notable for its wide-ranging demands on the instrument than its concert value, Mr. Ross, a Baltimore organist of first reputation, demonstrated it to be an accomplished fact. Every necessary liturgical quality was in evidence from the softly blended Diapason support evident in the Mozart, to the nice funeral sentiment of the opening pages of the Franck.

But these accompanimental values are the churchly stock in trade. Where this instrument stands out so brilliantly is in its solo stops; I don't know of any organ that has such a variety of truly beautiful stops whether it be the flute stop so exquisitely heard in Arne's "Flute Solo," or the various (and to me unidentifiable) stops appearing as voices in the Clerambault and, indeed, all the other works on the program. All in all I would say the instrument combines the finest elements of the Baroque, the Classical and the Romantic to achieve a perfectly balanced instrument suited to the most elevated conceptions of the entire range of the literature.

It must be added that the instrument is of great functional beauty to look at, exposed as it is in the rear gallery, and that Mr. Ross played brilliantly for a capacity audience in the Cathedral.

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SELECTED ON MERIT ALONE

Age will ruin a choice steak or an egg but it has little to do with works of art. Some music is of such insignificant value to begin with, that it's dead in a decade; other pieces founded on truer inspiration and developed with finer skill, live for decades or even centuries. This column resumes the series, alphabetically, dealing with the best organ pieces from T.A.O.'s library and review columns. Here we deal chiefly with that Forgotten Man, the American composer; transcriptions and hymntune pieces are largely ignored.

Ralph Kinder—Caprice, A, 8p, md, Schirmer, a concert piece of great charm if the rhythm, staccato, delicacy, and color are all artistically handled; that 5-4 middle section has nothing to say, but the rest of it makes up for it; appealing music for your audiences.

Ralph Kinder—Festival March, A, 6p, md, Schirmer, a real march with a real tune behind it and inescapable rhythm under it, splendid for the wedding recessional if your church permits march music and the bride is willing to forget Mendelssohn; everybody will be happy when they hear this adequately dashed off.

Ralph Kinder—In Moonlight, A, 3p, e, J. Fischer & Bro., a lovely melody over rhythmic accompaniment and unobtrusive soft 16' Bourdon pedal, for all who still love a true melody when they get a chance to hear one; the Chimes-part written into it may please the pew-sitters but certainly is not the way to treat Chimes. Play that Chimes melody on a pianissimo Quintadena with Tremulant, or possibly Vox Humana without Tremulant, and then throw in the Chimes for first-beat accents where your heart tells you to. A great loss when organists began to "study notes under a microscope" instead of weighing the sum-total effect by their hearts alone.

Ralph Kinder—Jour de Printemps, C, 9p, e, J. Fischer & Bro., a grand scherzo for any springtime recital, not an effort but a genuine inspiration making use of extreme staccato contrasted with occasional legato and demanding something infinitely better than the registration Mr. Kinder proposed; you can (and should) work your Chimes into it for accents—and if your imagination doesn't tell you where, stop playing the organ and do something useful for a living.

Ralph Kinder—Souvenir, C, 6p, me, J. Fischer & Bro., another superlative piece of melody, rhythm, and harmony, for recital, not service, but only for those who know what tonal beauty is, and how to use delightful staccato in contrast to suave legato; the first ingredient is the registration—and that must be anything in the world but the common 8' and 4' flutes suggested by Mr. Kinder; evidently his job was to capture these marvelous inspirations and write them masterfully in notes, but it could not have been playing them if that's the type of registration he wanted. Incidentally, these J. Fischer & Bro. masterpieces of loveliness in organ music came from the period when that noble house was creating a name for itself by a musical discernment not yet surpassed; it wasn't ponderous music, it was sheer loveliness. T.A.O. does not in the least suggest that recital programs be composed largely of such beautiful music; it merely points out that until the organ recital is adorned by one or two such pieces as a relief to the monotony of ultra-seriousness, the organ as a concert instrument will never take its place beside other solo instruments such as the piano and violin.

*Cyrill Kistler-ar.Dienel—Kunnihiild Vorspiel, F, 4p, e, published in Berlin and probably J. Fischer & Bro. who once had it will no longer be able to get it, but it's one of the grand organ pieces of all repertoire even though a transcription, and it's as glorious for church as for recital for all players wanting a real message behind the notes they play.

Ellis B. Kohs—Capriccio, 9p, md, Mercury, a bit of delving into the future, but it looks as though it could be highly effective on a large rich organ; at any rate it certainly be-

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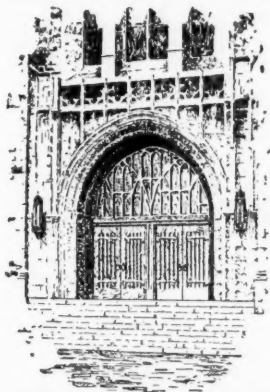
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longs in this column of exceptional pieces the organist cannot afford to ignore.

Philip G. Kreckel—*Musica Divina*, three books, J. Fischer & Bro., containing superb church music, mostly on plainsong themes, much of it as excellent for the better non-liturgical churches as for the highly liturgical; no entertainment, yet some of the numbers would be more than welcome on the church type of recital. This music is primarily church music, and if we want to raise the standards of anybody, here's a good way to do it painlessly; there's a real religious message in most of these things.

Ivan Langstroth—*Toccata & Fugue*, 10p, md, Witmark, a fine thing for organists tired of familiar set forms and yet not wanting to follow extravagantly new idioms; this has good music in it, but will be quite a problem for any player too limited in his conception of what the book of rules allows and what it doesn't. For our best recitalists, this is a real challenge—to their breadth of mind as well as to their capacity to make notes come alive with a message.

Rowland Leach—*Seven Casual Brevities*, 18p, me, Gray, a delightful excursion into the fanciful, calling for free style and plenty of imagination in colorings as well as in phrasing and all the other elements of artistic interpretation; for recitals exclusively. They show an organist how to stop being ponderously self-important before his public.

J. Lemmens—*Allegretto*, Bf, 6p, me, Schirmer, a fine little caprice as recital diversion, something light and fanciful, with melody, rhythm, and no distortions of harmony; music like this, one piece to a recital, relieves the monotony and does much to make a layman want to come back to hear the organ again.

*Liszt-ar.Falk—*Liebstraum*, Af, 7p, me, Summy, music of the kind the world will forever want—if not given the same piece too often. Like dessert after dinner; you want only a little of it but you want it with your whole heart.

Music like this is frowned on by the world of pedants, but Liszt has already outlived many of them and will outlive thousands more—if we don't overdo it. And if we underdo it, our audiences will pine away and die, precisely as they now are doing.

*Liszt-ar.Bonnet—*Weinen Klagen*, 21p, md, J. Fischer & Bro., another great work by a great master of musical music; Liszt made his fame & money by playing music long before he undertook to write much of it, and what he wrote came from the same source that moved his fingers and made him one of the world's greatest musicians. Don't be afraid of it because the highbrows don't like it; they're not paying your salary.

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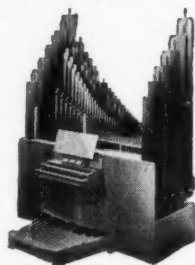
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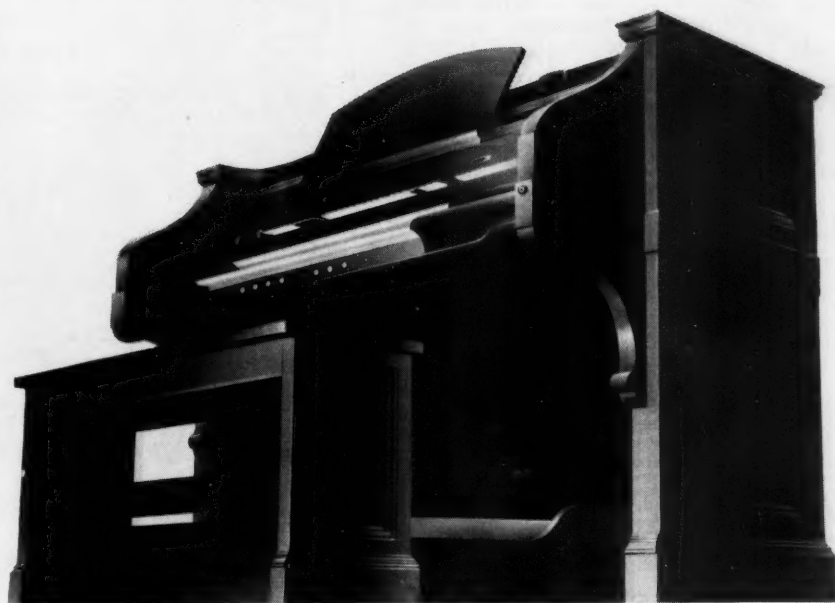
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BALDWIN BOOK OF ORGAN PLAYING*An instruction book by Rowland W. Dunham*

9x12, 70 pages, paper-bound, Presser \$1.75. Mr. Dunham's College of Music of the University of Colorado has long used the Baldwin as the official piano, so it is but natural that he should be especially interested in the Baldwin electrotone because of his long experience with the excellence & honesty of the Baldwin Piano Co. His book is for beginners who know piano but not organ, many of whom will be buying Baldwin electrotones for their own homes, or be employed by churches that discard their pianos and install electrotones; while the concentration here is on the Baldwin, it is equally applicable to other electrotones built along standard lines. He begins back where organists do when they discontinue piano and start to learn organ, gives a minimum of exercises, and goes rapidly into practical little pieces of the kind amateurs and beginners like, thus making music something to enjoy instead of dread. Anyone timid about approaching the Baldwin will find this book worth lots more than it costs. As with organs, so also with electrotones, one player will draw lovely music from them, another will make you run a mile. I've heard both kinds on the Baldwin just as I have on the enormous Aeolian-Skinner in St. Bartholomew's Church. There's nothing Mr. Dunham or anyone else can do to help tone-deaf players, especially in the present jive era when blatancy is all the rage and loveliness hardly exists. But the thing Mr. Dunham has been able to do is to show the beginner how to start with fingers & feet.

—T.S.B.

Some Anthems Reviewed

By WILLIAM A. GOLDSWORTHY

Who picks & chooses from accumulated materials

Three new anthems from the pen of that bubbling fountain of youth, Dr. Roland Diggle:


A—Dr. Roland Diggle—"Benedictus es Domine," Ef, 7p, m, C. Fischer 20c, a vigorous setting for the choir of St. Bartholomew's, New York, but any volunteer choir can perform it with dignity and spirit. Very melodious, it carries along with a sense of joy, all parts of equal importance. The basses have one short solo bit, the other three voices entering spontaneously one after the other. A triumphant "Gloria" ends the anthem, and the extended amen is stunning. Here, as the Composer aptly puts it, the choir can "blow a fuse."

A—Dr. Roland Diggle—"Jesus Lover of my soul," G, 4p, e, Concordia 18c. Dr. Diggle is enjoying himself of late in writing descants to old hymns, all original and interesting, here he sets Parry's famous tune "Aberystwyth." First stanza in harmony; second, melody for men with decant for women; third, unison with a strong free organ part. If your congregation likes hymns treated in such manner, there is none better than this one.

A—Dr. Roland Diggle—"Spirit divine," F, 5p, e, Witmark 18c. Here Dr. Diggle shows his ability as a writer of melody, and with it a free-moving accompaniment. A soprano solo is followed by a choral setting of the same melody. As the text grows stronger, the movement increases and arrives at a fine climax. Then there is a return to the first idea, with a broad ending. Easy and good.

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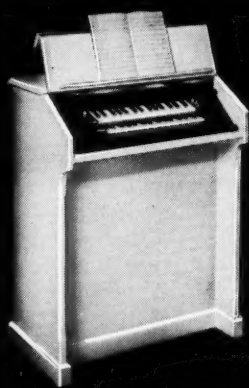
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Some Music Reviews

By Dr. ROLAND DIGGLE

Who says what he thinks without apologies

Bach—Bower & Emery Edition—Short Preludes & Fugues, Eight, 25p, Novello-Gray \$1.75, the first book of a new edition of the Novello Bach's Organ Works, this under the editorship of John Dykes Bower of St. Paul's Cathedral and Walter Emery. Perhaps it is difficult to see the need for another edition with so many available, but there are many like myself who were brought up on the Novello edition who will welcome it. I was disappointed that the registration given was limited to Great & Swell, and the phrasing almost nil; the pages look nude compared to the Dupre edition.

John Blackburn—Choralprelude on Beata Nobis Gaudia, 5p, Galaxy 75c, a nice service prelude on a melody from 1510. Pleasing music, without any outstanding ideas, but laid out quite attractively for the instrument. Easy fluent writing, not particularly individual in style.

John Cook—Hornpipe, 7p, Novello-Gray 90c, a jolly piece with subtitle Wedding March is a joy to play and listen to. Not difficult, it reminds one of the music of John Stanley and has much of his infectious gaiety. For weddings, recitals, and what have you, it is a must.

Dr. Roland Diggle—Scherzando, 7p, Schubert \$1.00, a lively little work in which I mostly employ a light touch and the flutes of the organ. It demands neatness in execution and taste in registration. Blessed are they that play American compositions for they comforteth the composer.

Herbert Howells—Fugue-Choral-Epilogue, 9p, Novello-Gray \$1.00, composed in 1940 but just published. It is in the style of the second set of Psalm Preludes rather than the Three Rhapsodies which I like so much. The work is played without pause. It is somber in style, colorful with plenty of contrast and rhythmic interest, not easy to play; its success

depends on performer rather than composer. It is perhaps more service music than recital but certainly worth more than passing attention; personally I like it very much.

*Easthope Martin-ar.Bedell—Intermezzo, 6p, Grand Orgue 80c, as lovely a bit of slush as you will come across in many a long day. Here is beautiful music that nobody, yes nobody, need be ashamed to play. Our recitalists dare not, for it would show up the shoddiness of the rest of their program. Again this does not demand technic but a love of the beautiful, and heaven knows the average recitalist knows as much about beauty as a pig's knuckle—Pax Vobiscum.

Desmond Ratcliffe—Scherzo, 7p, Novello-Gray 90c, rather thin stuff, no good for service and far too tame for recital, naive in style; we had better skip it.

Everett Titcomb—Benedicta Tu—Toccata, Gray 75c each, two excellent numbers by this popular Composer that will be welcome wherever his name is known. They are the best things he has given us since his Four Improvisations some years ago and will, I am sure, become even more popular. Toccata, based on themes from the Gregorian "Salve Regina," starts softly and builds to a fine climax, clear transparent music that is easy to play, effective on a modest instrument, and suitable for either prelude or postlude; it is as practical a bit of music as I have seen in many a long day. Benedicta Tu is based on Gregorian melodies in honor of the Blessed Virgin Mary. If you do not like the title, and many would not, simply call it Improvisation on a Church Theme. Here again we have a quiet beginning building to a climax. It strikes me as a fine service prelude, not difficult; the suggested registration is for a modest instrument. They are for the church organist rather than the recitalist and I recommend them highly.

S. S. Wesley—Introduction & Fugue in Csm, 11p, Novello-Gray \$1.00. It is good to have this fine work in print again for it is perhaps the best of its vintage (1810-1876). The Fugue, some 8 pages, is on the long side but played up to time it holds interest and is an excellent number for students.

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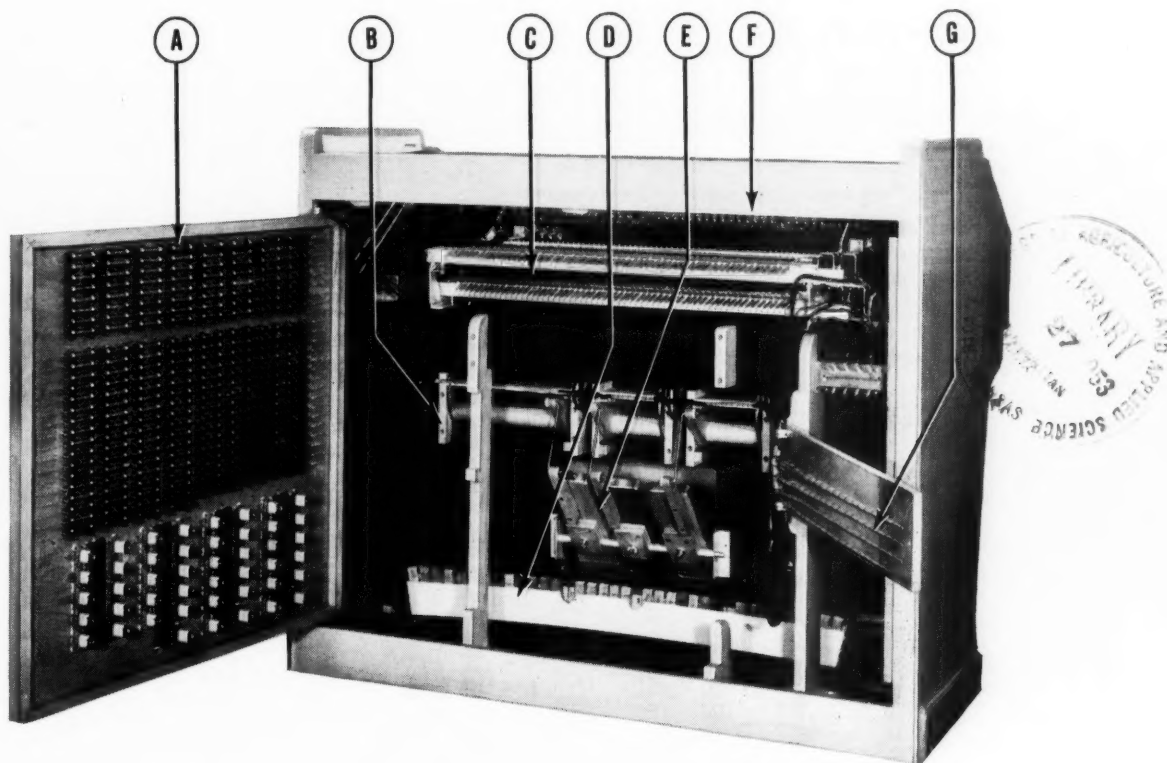
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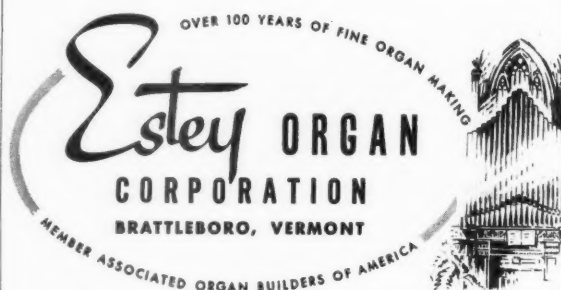
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

• MUSIC REVIEWS

Before Composer:

—Arrangement
A—Anthem (for church)
AH—Anthem for Hebrew temple
C—Chorus (secular)
O—Oratorio-cantata-opera form
M—Men's voices
W—Women's voices
J—Junior choir
3—Three-part, etc.
4—Partly 4-part plus, etc.
Mixed voices and straight 4 part if not otherwise indicated.

Additional Cap letters, next after above, refer to:

A—Ascension. M—Mother's Day.
C—Christmas. N—New Year.
E—Easter. P—Palm Sunday.
G—Good Friday S—Special.
L—Lent. T—Thanksgiving

After Title:

c, q, cq, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s, a, t, b, l, m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o, u.—Organ accompaniment, or unaccompanied.

pu—Partly or perhaps unaccompanied.
e, d, m, v.—Easy, difficult, moderately very.

3p.—3 pages, etc.
3p.—3-part writing, etc.
A, B, m, Cs—A-flat, B minor, C sharp.

• INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

• INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*Photograph.

• PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. I.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.
**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet
b—Bass solo. r—Response
c—Chorus. s—Soprano.
d—Duet. t—Tenor
h—Harp. u—Unaccompanied
j—Junior choir. v—Violin
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p—3 pages etc.
p—Piano. 3p—3-part, etc.
Hyphenating denotes duets, etc.

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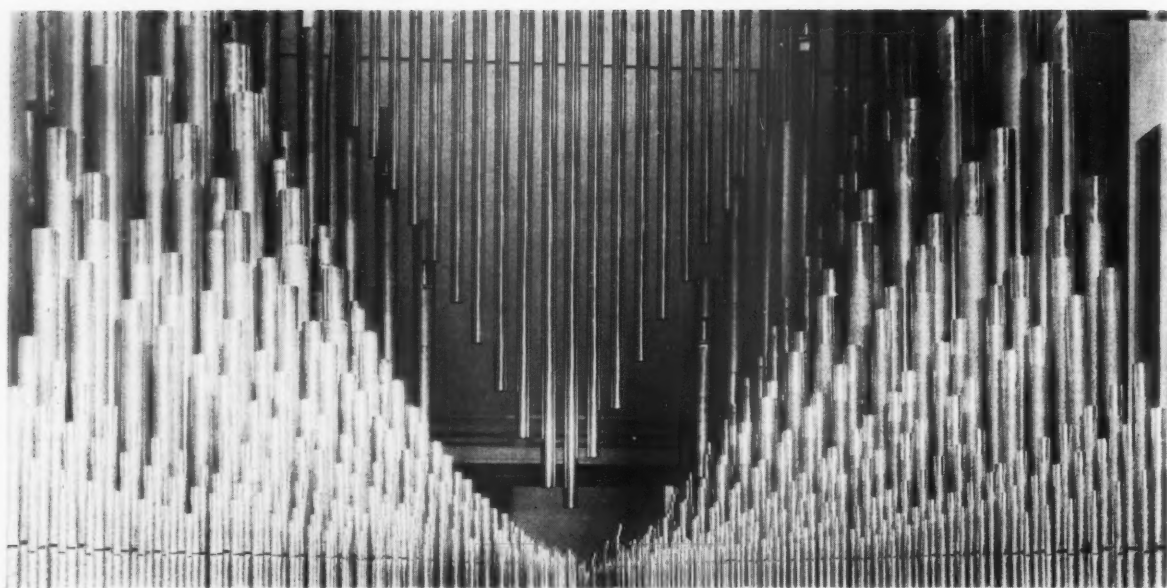
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The pipes and Chimes make music you're willing to pay for, but organs would be delightfully inexpensive things if that were the end of it; this is part of an organ Wicks uses for demonstration purposes to show the buyers what they get and make them want it.

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THE AMERICAN ORGANIST, June 1953

Harpsichords for the Organist

By JOHN HAMILTON

An organist who uses one at home and in his recitals

BEGINNING at the beginning, Karl Maendler, owner of the Schramm piano works in Munich, built clavichords and the like, and had long toyed with the idea of building a 5-rank harpsichord. Shortly after the war he built my instrument. Since he had to put a rather high price on it, and since it obviously was something of a luxury, it went unsold for a time. In the meantime the harpsichord situation grew awfully tight, with waiting periods up to two years or more required by John Challis of Ypsilanti, Mich., for his largest instruments.

Then some fellow in New York was married to a lady who had always wanted a harpsichord, and decided, about two years ago, to get one for Christmas, then only about six weeks away. It turned out that literally the only one in the world he could find for her was this big one; money didn't mean too much, so he had it shipped over for Christmas. Six months later his business moved them to India. Knowing the instrument would never stand up in the Indian climate, they had to dispose of it promptly. My friend Fernando Valenti, knowing I was impatiently awaiting delivery on a big Challis, snapped it up for me at something under original cost and promptly had it on its way to me. Been happy ever since.

There are six pedals, all hitch-downs; the three on the left slide to the left to lock down, the three on the right slide to the right. Manuals are commonly designated merely Lower and Upper—they're not graced with distinguishing names as are organ manuals. Lower has three sets of strings, 16-8-4, Upper has two, 8-4. Then there is the coupler, coupling the Upper keyboard to the Lower. The six pedals left to right are: L-16, L-4, L-8, Coupler, U-8, U-4.

Each of the five pedals draws its own completely independent rank of strings, but operates contrary to the stops of an organ: these pedals do not make the strings sound when depressed but silence them. When a pedal is up, its strings are sounding; when it is depressed, its strings are silenced. The pedals also have half-hitches, similar to the half-way lock on a harp, which allows the player to draw an intermediate strength of volume. By sensitively operating the pedal without use of these half-hitches, any degree of sound, from complete silence through a whisper to full-

—UNLESS YOU ALSO PAY FOR THIS

This too is a Wicks specialty, the all-electric action parts needed to make the music come out of pipes and Chimes. Contacts in the horizontal trays at the right are Rohrloets, Diapason, Salicional, Principal, Twelfth. No matter how you slice it, an organ is a beautiful thing.

The organ and harpsichord were the popular keyboard instruments in the Bach and pre-Bach era and much of that music is charming on the harpsichord but distressingly inappropriate on today's organs with the currently-popular registrations.

voice, may be obtained. What organists wouldn't give to be able to control individual ranks of pipes that closely!

Rather simple adjustments with wrench and screwdriver enable the player to adjust the loudness of full-voice and half-voice independently on each rank. Each plectrum & jack has its own adjustment for regulating as well. The coupler makes the keys on the lower manual actually pull down those of the upper, as in old tracker-actions.

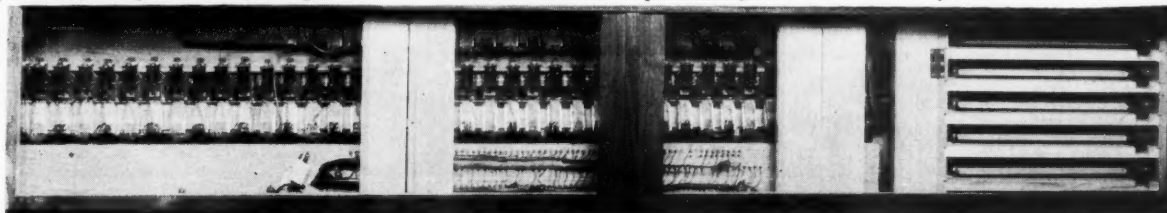
There's a small lever projecting from the nameboard, above the bass end of the upper manual; slide it to the left and it brings individual felts into contact with the L-16 rank of strings, slightly damping the tone and giving a lute-tone to that rank. A corresponding lever on the other end of the nameboard slides to the right to operate a lute on the U-8.

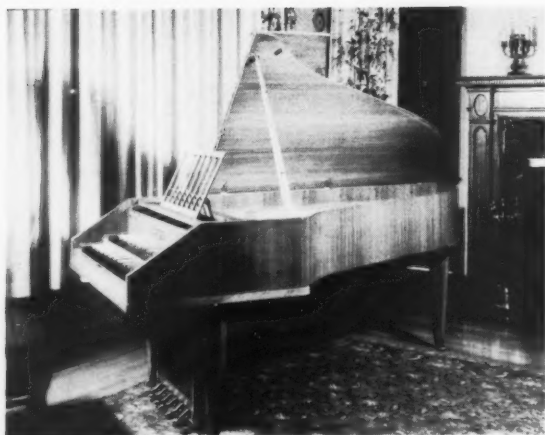
The tone is hard to describe. In general, the lower manual gets the burden of the work, similar to the Great Organ. Upper manual vaguely corresponds to a Positiv, particularly in that the emphasis is on the 4' level.

L-8 is about as flutey as I suppose a plucked string can be; it's a big free open tone, though not at all forced or pushed. L-4 is rather brighter, though not so loud. L-16 is, translated from the German description, fagotto-voiced; there's harmonic development but it isn't keen. Its actual pitch goes down to the lowest A of the piano, then breaks back an octave down to the F, lowest note on the keyboard.

U-8 is a dream of a sound, rather a keen stringy tone but exceedingly soft. Possibly we can compare it to an Aeoline. Word picturizations lead us to discuss a gossamer sheen, or, in such things as the little Cuckoo of Daquin, the faint buzzing of bees. U-4 is considerably louder and more of a flutey tone again.

Further, on this half-hitch business: the plectra for a particular rank of strings are made to pluck or not by shifting all the jacks & plectra slightly to one side, so the tip of the leather plectrum no longer engages the string. By bringing only a small portion of the tip of the plectrum to engage the string, one gets the soft tone; engaging more of the plectrum gives a fuller tone. John Challis' instruments





JOHN HAMILTON'S HARPSICHORD

Mr. Hamilton began with a one-manual and graduated to this; manuals are not designated Great and Swell but merely Upper and Lower, and the variations in tone available are not operated by stopknobs but by the six pedals, after the manner of piano and harp. Sharps are white, naturals black.

are the only others I know, except possibly the Dolmetsch, which give the half-hitch.

The fifth rank of strings, which distinguishes my instrument from all the others of which I know, is the extra 4' rank; all others have only one 4', though sometimes it is on the upper, sometimes on the lower manual.

Challis and Dolmetsch put lutes on pedals instead of hand-levers (Pleyel too, I guess) thus giving seven pedals on the big instruments. Nor do they have an actual coupler; they have another set of jacks played by the lower manual, playing on the same set of strings as the upper manual, giving a total of three individual 8' voices.

I've played a number of different makes of harpsichords but have never encountered one which has the variety of unforced sound as does mine. Pleyel has a wide range of tonecolors but they tend toward a steely sort of sound, both individually and in ensemble. I liken my instrument's variety of sound to the sort of organ reed group which gives, say, 16 Clarinet, 8 Hautbois, 4 Cromorne—usable individual semi-solo voices, but a good reed ensemble too.

Preferences for one harpsichord or another vary as much as preferences in organs. For sheer joy of playing and sound, I know probably more harpsichordists who prefer the Maendler-Schramm than any other. However, Maendler makes little attempt to condescend to practical needs. They behave rather temperamentally in American centrally-heated homes and don't travel at all well. Since a harpsichordist needs to be able to ship his instrument ahead and be able to rely on its being in good playing condition, it's difficult for professional harpsichordists to rely on them. Too, the whole thing is just plain awkward to crate and uncrate, in comparison with certain other makes.

However, all this is of relatively little importance to me; touring is a minor activity, and I'm able to control humidity and temperature at home rather closely. So things aren't too difficult.

Weight of my instrument is just about 500 pounds, not over. Packing-crate brings it to 650 pounds. There's little metal in the harpsichord's construction, aside from pedals, a few springs and bolts, and hinges.

It costs about \$35. to move the harpsichord from my home to the church and back, including \$10. for tuning. I can do the tuning but it's a nervous strain and I prefer to have my piano tuner take care of it. Moving the instrument a hundred miles to another city will likely cost \$100. for the two-way trip, exclusive of my own traveling expenses. And now for a few comparisons.

John Challis builds the acme of instruments as far as reliability is concerned, and he also builds the loudest-toned of all for use in large rooms. However, quality tends to

suffer by being forced.

Hubbard and Dowd, two young fellows in Boston, students of Challis and Dolmetsch, don't use Challis' aluminum frame or his tight stringing, and are said to get rather a better unforced tone without notable lack of reliability.

Pleyel in Paris uses a steel or iron frame, their big instruments weighing upwards of 1000 pounds, and get a big steely sound, rather different from Challis.

Nuepert in Nuernberg presumably copies some Silbermann instruments in their own collection; I find Neupert's own instruments rather uninteresting, though excellent playing, such as I presume Prince-Joseph accomplishes, can make a world of difference.

Pleyel's pedals work like Maendler-Schramm: down to silence the strings. The others are opposite: down to play the rank. I understand Hubbard & Dowd don't use pedals at all, in keeping with the eighteenth-century instruments wherein only the very last instruments built had any pedals, and these only to draw the coupler, or maybe one rank of strings; all other controls were drawknobs as in organs.

Touch of a Pleyel instrument is pretty solid, doesn't conflict too much with a feeling of piano touch—explaining, possibly, why Pleyel harpsichordists are sometimes also pretty fair pianists, witness Landowska.

The Maendler-Schramm, in common with most others, departs considerably from the feel of the piano and is actually about as close to a tracker organ as anything, with the same tendency to encourage high-finger action. However, when playing with only one or two ranks of strings drawn, and particularly without coupler, there's no great weight to overcome, and resistance is not great. Possibly this explains the several organists-harpsichordists who play both instruments successfully and meaningfully.

Here's the program of my first public concert with my new instrument, in the First Presbyterian, Wenatchee, Wash., I playing both organ and harpsichord:

- o. Buxtehude, Prelude-Fugue-Chaconne
- o. Bach, Come Sweet Death; Fugue Gm.
- h. Scarlatti's Sonata D
- h. Bach, Chromatic Fantasy & Fugue
- o. Barber, Adagio for Strings
- o. Franck, Piece Heroique
- h. Rameau, Rappel Oiseaux; Deux Rigaudons;
- Musette en Rondeau; Tambourin; Villageoise.
- o. Boellmann's Gothic Suite

The recital was quite a success, judging by turnout and enthusiasm; it's highly encouraging, for it indicates they'll be coming back for more. We had an audience of about 500, which is more than anyone can remember for any local performance ever.

SELLING THAT ORGAN IDEA

As reported in the *London Organ Club Bulletin*

"When next you come to church—it may be a wedding, baptism, or funeral—you will expect a prayerbook and a hymnal. You will be concerned if there is not enough light for you to see, or if the church is stone cold, or if the organist is not in his place. These things cost money; fuel is three times the pre-war price. Light is fabulously expensive. Books cost the earth. Even organists must live." (To which last sentence the Bulletin says "We refrain from the obvious 'Why?'") Quotation from a vicar trying to raise 500 pounds for his church. And T.A.O. adds it's high time we stop the foolish chatter about "Giving to the Lord," as the preachers like to put it, and begin the honesty of saying it costs money to run a church so pony over and pay your share.

HE HATES THEM ALL—

"Modern music and all politicians—why limit yourself to democrats? Baroque organs. Traditional Bach—it's easier that way. Singing in a foreign tongue—that's easier too, nobody knows what you're singing about anyway."—Arthur Thomas.

Miniature Unit in Church

By MARIE SCHUMACHER

Organist of St. Paul's Episcopal, Westfield, N.J.

FOR the past two years I have been using a 3-rank Moller on a job for which it was never intended. This particular one, designed by Ernest White as a practise instrument, has three ranks: 16' Flute, 4' Principal, 2 $\frac{2}{3}$ ' Nasard. It gives:

Pedal: 16 Flute; 8 Flute; 4 Principal, Flute; 2 $\frac{2}{3}$ Nasard; 2 Principal, Flute.

Great: 16 Flute; 8 Flute; 4 Principal, Flute; 2 $\frac{2}{3}$ Nasard; 2 Principal, Flute; 1 Principal.

Swell: 8 Flute; 4 Flute; 2 $\frac{2}{3}$ Nasard; 2 Principal, Flute; 1 $\frac{1}{3}$ Nasard.

All pipework enclosed in one chamber under expression; Tremulant; one coupler S-G.

I came to St. Paul's just as they were completing plans for a new church to be built on the old site; they had a fine parish house with auditorium and a stage that could be used; redecoration of the auditorium and converting the stage into a chancel were easy. Altar, pews, and furnishings, could be moved from the church but a suitable music instrument was a harder problem to solve. The age and condition of the old organ did not permit its being moved successfully. Many possibilities were investigated and after much discussion of the various organs which could be rented or bought, the Moller was chosen not only because it was the least expensive but also because it would provide real organ tone. Everyone understood that it could not be expected to duplicate the tone of the old organ which boasted of some fifteen 8' stops (and one tiny 4' flute) but I am sure the laymen did not realize how truly different it would be.

Early in February 1952 the auditorium was redecorated, the transfer of furnishings from the church was made, the little organ arrived and was installed. Feb. 23 the bishop came to deconsecrate the church, bless our temporary quarters, and the people heard the little organ for the first time and responded favorably to its clear refreshing tone. The organ is on a rear gallery and the pointed roof gives the tone a chance to sing out over the heads of the listeners. I played music particularly well suited to the organ and it seemed to be enjoyed by all.

It was the next day that the organ was put to its greatest test—at the regular morning services. This was the time that it was compared with the thick sluggish tone the parishioners had been hearing for the familiar hymns and canticles. The pipes of the old organ spoke when they

felt like it and certainly here that was not the case. "You can actually hear the pipes begin to speak," was said by one really astonished listener as she stood next to the organ-case. The choir of men and boys found they had a real adjustment to make. They had always had their shortcomings covered by massive 8' tone; here with only one 8' stop they found their singing surrounded by tone rather than blotted with it. They would have to do better than they ever had, because all mistakes showed. However, once they learned not to hide behind the organ tone, they found it helpful.

Now, many months later, as we watch the roof being put on the new building and look forward to the time when it will be finished, we know then we will have a church organ. Parishioners are beginning to wonder what is to happen to our present sanctuary; many think it would be fine to keep it as a parish chapel. All have gotten used to the clear singing tone of the organ. They were surprised that it was sufficient to accompany hymns for the crowded church on Christmas and Easter.

In accompanying the choir and in organ solos they have heard much more variety in color than one would think from such a small instrument. Actually, they have had quite a balanced diet in organ music. French Toccatas and large Franck works have been neglected, but not much else. The full-organ is not made from using all the stop-tablets but from selecting the best color of the necessary pitches as they are available from the three parent ranks. The total ensemble is organ-like, since the three voices themselves at their original pitches make a proper ensemble. The fact that the Nasard is formed of pipes instead of borrowed insures proper blend. The organ's flexibility is best demonstrated by a careful choosing of stops and the use of as few at a time as possible. A mathematician could quickly determine the usable ones. Pieces had to be avoided which depended upon tremendous crescendos or elaborate regis-



END OF THE OLD

Marie L. Schumacher's St. Paul's Episcopal, Westfield, N.J., with only the tower remaining; with a rope around the top, the wreckers toppled the whole thing into the basement over which the church structure formerly stood; the two photos by Stimpson Hubbard.



BEGINNING OF THE NEW

Marie Schumacher and some of her choristers standing inside the new building at the cornerstone-laying ceremonies, Nov. 1, 1952; the new nave will seat 300, the choir 48. Services are now being held in the old parish house auditorium, with a miniature Moller unit.

A Morning Service

Widor, Son. 4: Andante Cantabile
 Venite, Tomlinson
 Te Deum, Thiman
 Benedictus, Shaw
 Immortal Invisible, Thiman
 Couperin, Chaconne

This was May 17, 1953; her schedule for the following six days included four rehearsals, two for the boys, one for the girls, and one for the parish choir.

Some of the Anthems

Bach, Break forth O beauteous
 Jesu Joy of man's desiring
 Bairstow, King of Love
 Bullock, O most merciful
 Buxtehude, Zion hears her watchmen
 Dickinson, Joseph's lovely garden
 Elgar, Jesu Word of God
 Gadsby, I will lay me down
 Gevaert, Sleep of Child Jesus
 Goss, O Savior of the world

O taste and see
 Gounod, Jesu Word of God
 Handel, Glory of the Lord
 Holy holy holy
 Mozart, Jesu Word of God
 Novello, Like as a hart
 Praetorius, On the wood
 Roberts, Lord we pray Thee
 Rowley, Rose and the lily
 Schroeder, Tantum ergo
 Shaw, Blessing
 Go forth with God
 How far is it to Bethlehem
 With a voice of singing
 Worship
 Tchaikovsky, O Thou from Whom
 Thiman, Immortal Invisible
 Let all the world
 O strength and stay
 Wesley, Lead me Lord
 Wash me thoroughly
 Willan, Hail true Body

What is this lovely fragrance

Services and canticles included the works of Biggs, Rehm, Shaw, Thiman, Willan.

Some Organ Selections

Preludes & postludes were often the most exclusively appropriate of all organ pieces, the choral preludes; nothing will be gained by listing them here, but to show what Miss Schumacher found quite within the capacities of the little unit organ, here are some of the works used. Bach, Eighteen Great Choralpreludes

Sonatas

Buxtehude, Passacaglia Dm

Franck, Cantabile

Fantaisie C

Prelude-Fugue-Variation

Handel, Prelude & Fugue Fm

Hindemith's Sonata 1

Karg-Elert, Now Thank We All

Mozart, Fantaisie Fm

Widor, Romaine: Cantilene

tration for their success, but most worthwhile music can be done with simple registration and effectively.

Aside from using the organ for the regular services of the church, we have had special musicales. The first combined organ with string quartet and was most successful. The organ proved an ideal chamber-music instrument, blending with and complementing the strings in full passages and through careful choosing of stops taking over the solos in fine style. It proved such a pleasant combination that it was decided for the first time in the history of the parish to have strings for the Christmas Eve service.

On the second musicale, a preview of Christmas music, the organ was the solo instrument augmented with two groups of choral works and the singing of carols by everyone. The first organ group consisted of three Bach choralpreludes.

This Day It Is So Full of Joy I did in sturdy fashion on one manual, using 8' Flute, 4' Principal, 2 $\frac{2}{3}$ ' Nasard, with suitable Pedal. From Heaven Came the Angel Host I did with 4' & 2' Flutes on the manual, 4' Principal on the Pedal. In Dulci Jubilo, manual Flutes at 8' & 2', Pedal 4' Principal and 2' Flute.

The second group, Pachelbel choralpreludes, included How Beautifully Shines the Morning Star, done on the 4' Flute only with Tremulant, and 2' Principal on the Pedal. In From Heaven High I Come, for the first verse I used 8' & 2' Flutes on the Swell, 4' Flute and 2 $\frac{2}{3}$ ' Nasard on the Great, 8' Flute and 4' Principal on the Pedal. The second verse was full.

The third organ group started with the Robin Milford Pastoral, On Christmas Night; it began with 8' Flute and 2' Principal on the Great, 4' & 2' Principals on the Pedal. The middle section needed full-Swell for the melody against 8' Flute, 2 $\frac{2}{3}$ ' Nasard, and 2' Principal on the Great, and 16' & 8' Flutes and 4' Principal in the Pedal. For Brahms' Es Ist Ein' Ros' Entsprungen I used the Principal with Tremulant (mirabile dictu) and made some believe the organ had strings of its own.

The program concluded with Daquin's Noel in G, with the expected variety in the variations. The audience was very enthusiastic. All had heard the organ before, but in an isolated prelude, postlude, hymn, or with strings; here they were able to evaluate all the organ could do and they liked it.

ADDENDA

Miss Schumacher was formerly associated with Messrs. White and Linzel in the Church of St. Mary the Virgin,

New York, where the Aeolian-Skinner as first opened in 1933 had 62 voices, 86 ranks, 84 stops. In the fall of 1951 she suddenly moved to a miniature unit of only 3 voices, 3 ranks, 21 stops. From 86 ranks down to only 3 is quite a change; but probably the little unit is teaching her more about color and registration than the big 4-manual did. Herewith we add some of the repertoire and other details.



THE WASHINGTON CATHEDRAL

Just as this superb monument to America's basic Christian religion lavished unlimited skill and artistry in its altar and sanctuary, so also it provided its organ with a beautiful case, not hiding it as do so many lesser churches; note additional pipework through the left archway.



Sweet Music in Summer

As done by ARTHUR THOMAS

In Franke Park outdoor theater, Fort Wayne, Ind.

MAKING the public like organ music is of prime importance, and it doesn't matter too much whether it's done by phonograph recordings, radio, television, on electrotones, or on adequate concert organs. Our May pages pictured the work of Arthur Thomas in the outdoor theater in Franke Park, Fort Wayne, Ind. Here we dig out such facts & data as Mr. Thomas has supplied.

The summer series began in 1951, and everybody was happy when the audiences numbered two or three hundred. Because Mr. Thomas didn't make the mistake of trying to raise the standards of people who came only for a little musical pleasure in a lovely outdoor setting, the audiences grew. He also knew that unrelieved organ music, original or transcriptions, would not be enough, so he added various soloists, choral and instrumental groups, and dressed up the show as the photos show.

"I now have a permanent partner in Patricia Ensley and usually have guest artists for each program. One week a violinist played some gipsy airs and a Kreisler number; next week a group came over from the 'Mikado' cast; then we had a piano duo doing the Arensky waltz, a local chorus of women's voices, a Philharmonic cellist, and a concert pianist doing the Franck Symphonic Variations, I taking the orchestra parts. With Miss Ensley's singing, and my own stuff ranging from Bach to Berlin, we put on a program they like.

"The more of this sort of thing there is, the more chance there is of getting other cities interested, especially as the electrotone makes it possible to put organ music of sorts in an outdoor theater at reasonable cost without the worries of maintaining an organ through rugged winters in such locations. The theater seats 3,000 and is a beautiful thing; stage is 66' x 44', so you can see it's a big one."

Photo on May p.169 shows, over the roof of the stage, an arrangement of speakers, and just under it "the sound-board that makes it possible for the Dulciana to be heard half-way across the huge parking-lot." Magnivox presented the sound-system, and the evening newspaper, News-Sentinel, presented the theater to the City. Main highway, U.S.30 & 33, is about a quarter-mile away but causes no trouble excepting when the wind blows toward the theater.

"Other noises are crickets and locusts, and we have a bat. As he seems to favor the organ over the singer, we have christened him Johann Sebastian Bat. Last Tuesday Pat sang 'Smoke gets in your eyes,' 'Lovely to look at,' 'Yester-

MAKING THEM LIKE MUSIC

is the only purpose of Arthur Thomas, Patricia Ensley, and their guest musicians in the Franke Park outdoor theater, Fort Wayne, Ind.; here only good music and pleasant tones are allowed—so jive and upperwork screaming are both ruled out with an iron hand.

days,' and worked into a grand finale when she sang the last half of 'Smoke gets in your eyes.' They seem to like it. Pat also croons such stuff as 'I'll walk alone,' and 'Cock-tails for two,' with half a chorus spoken up close to the mike with all the Vox Humanas in her voice. Have to mop up the goo afterwards, but the crowd loves it. They prove it by coming back again and again.

"I play all music that is suitable for an evening in the park, including the lighter Bach such as Arioso, Badinerie, Air in D, etc. Also Leroy Anderson, such as Blue Tango, Syncopated Clock, and of course Nola and Doll Dance. One evening I played a thing I called Double Date With a Doll; played the Doll Dance and rang in the whole of Poupee Valsante, and back to Doll Dance. Have not yet done the Dupre Stations or any of the Messy Ann, though I have played the Dupre G-Minor Prelude & Fugue—in church. I like to jump around on it and it's fun for me at least; a feller should have one number for himself on a church program."

The Tom Berry Music House loans the electrotone for the summer season and spends some of its advertising space on publicity for the programs. "We have a master of ceremonies. Any time I feel like interrupting him to change a number or correct a pronunciation, I wander off over to the mike, remove him gently, and make the announcement. We end the programs with a short ten minutes of community singing, with Pat finally doing a chorus of 'Back home in Indiana.' Once I taped the first chorus on my Magnicorder and put a big speaker away out in the woods; when Pat stepped to the mike to sing the first chorus, the lights went all dim blue and her voice came eerily out of the darkness. Hammy but good theater."

If there is any way for the professional organist to minister to the public, that should be considered the noblest job of all; we are not educators; we are not physicians prescribing pills; we are not wardens of jails with prisoners under our command. Within the church we are largely spiritual contributors; outside the church we are simply entertainers. In behalf of the lowly electrotone, here is one of its many prime functions in which the organ can give it virtually no competition. In actual practise it is almost completely satisfactory. Such a man as Arthur Thomas—who can kick his dignity out the window, don the dress of an entertainer, forget all about the high & holy profession and devote himself wholeheartedly to giving a little musical happiness to humanity—is worth more than all the up-turned noses in the organ world.

EDITORIAL COMMENTS - AT YOUR OWN RISK

The Way It Is

SOMEHOW lies told just to make money always offend me, though I can tolerate lies on the witness-stand told to save a criminal's life. If any grocer offered me oleomargarine when I asked for butter, it would be the last time he could sell me anything.

Here's a lie admitted by an allegedly ethical organization, told by them for the money they got out of it:

"The instrument on which the great organ works may be rendered with a tonal grandeur and clarity commensurate with the ability of the artist himself. Few instruments, even among the great cathedral organs of the world, offer resources that compare" etc.

I do not blame the advertiser; he knows nothing about great organ literature or great cathedrals. But the people he paid to distribute this statement certainly do know, and if they don't they should get out of the organ world and dig ditches.

If you heard the broadcast music of England's coronation you should have been watching especially for the organ. I was. And it was organ music of the good old-fashioned 8' variety not ruined by upperwork. Glorious, I call it. I've never been abroad, so I do not know what organs there are, excepting as reflected in a few recordings in our library. But if the tone-equipment used for the coronation was satisfactory I'd conclude that we in America have, as usual, gone off the deep end in our search for something different regardless of whether good or bad.

Since I've heard many of the most popular organs in our vicinity and found too many of them unpleasant too much of the time, I'm blaming it on the players, not the builders. Because I have also heard each of them in surpassingly beautiful music at times, the builders—most of them—have my sympathies. They get themselves treated exactly as does T.A.O. We both get blamed for things we never say or do at all.

No organist is free from the influence of his clergyman and has no right to be free; both are hired by the congregation, both are bound to give that congregation the best service within their capacities. But both will make a sorry failure of their opportunities and obligations if they are too weak-minded to distinguish between truth and falsehood, between honest churchmen and those with biases.

Nor can any organist be free of obligations to the profession to which he belongs or to the community in which he and his church live. It is all the more essential that we recognize falsehood & propaganda when we see them, whether or not we want to openly oppose either. Here is one of the most vicious falsehoods of the day:

"Everywhere in the U.S., university professors, whether or not they have tenure, are silenced by the general atmosphere of repression that prevails." Robert M. Hutchins, once president of the University of Chicago, is reported to have said that.

"We are now embarked upon a campaign of repression and suppression more violent, more reckless, more dangerous than any in our history. Already teachers fear to discuss certain subjects in the classroom." Henry Steele Commager, of Columbia University faculty, is reported to have said that. Both are quoted by Mr. Whittaker Chambers on p.91 of *Life*, June 22, 1953. And both are false.

The truth is merely that no man in America today may openly advocate slavery, the use of guns & stilettos for personal gain, killing a man merely because you don't like the

color of his skin or crook of his nose. College professors have not the slightest fear of anybody in all America other than the sanity of their own minds that might sink so low that they'd advocate such superiority for Russian hoodlums and American highpressure laborunions as would tend to persuade these people to take by force the property belonging to you or me merely because they want it.

And as for that idiot who tries to dodge answering whether or not he believes in slavery—which is all communism is—I say take him out and shoot him, the quicker the better.

When a man associates with traitors, we have every reason to suspect him. T.A.O. is keeping a list of such in the music world; it's not a large list, but some names are on it—and you'll never find one of them allowed in these pages.

This is not the only theme on which we of the organ world are failing to think clearly. Organ design is one; repertoire is another; our duty to those who pay all our bills is another.

"Thank heaven someone in a position to be heard has the courage to fight this modern craze for ugliness in music and these extreme organs that no one in his right mind will care to listen to in years to come," said Mr. Arnold Feyh. Men like him have by no means been driven out of the organ world; that someone with a big name has advocated squeaky organ-playing hasn't fooled him a bit.

"He is in bad shape mentally, has no desire for anything, feels the uselessness of work. He is a lot like you would be if you lost your desire to reform the world." One friend said that to me about another friend. If you saw a child shut his eyes and start crossing a busy street you'd stop him. I'm not trying to reform anything; I'm only trying to put the fire out before it burns up the whole organ world in a blaze of hopelessly ugly playing of hopelessly ugly music on hopelessly ugly registrations.

Vacations are lovely things, I'm told. When you are having one, don't impose on others who are not—especially in hot summer days when work is all the more depressing. I enjoy welcoming organ people with ideas of their own, enjoy hearing them say what they think. But until I get the magazine on schedule I'm compelled to ask all friends & enemies to do like Old Man River and stay away from my door.

Nor have I the time or energy to visit others at work during the week. In the winter months when important recitals or concerts are planned for an evening hour, it's my job and sometimes my pleasure to be there, for the cost is not so great. If anyone in the organ world ever thundered against the fundamental causes that have resulted in today's privations, I'm the one; so don't blame me for conditions I tried to prevent and could not.

I sometimes wonder what an organist would think if I suddenly popped in on him a few minutes before a service or recital; would he delay the service or recital just to talk to me? That's how I feel when my work is delayed by visits or events making no contribution to the welfare of our subscribers and advertisers. It's not the way I want it. But that's the way it is.—T.S.B.

NOTE TO COMPOSERS

"The public doesn't require any new ideas. The public is best served by the good old-fashioned ideas it already has."—Henrik Ibsen.

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Calendar for 1953-54

A schedule important to both humanity and theology

Services planned with a definite thought in mind are always better; if the preacher in non-liturgical churches has no special subject needing your support, the calendar herewith outlines what the greatest of the liturgical churches will be doing on each Sunday through the year. Only the most narrow-minded churchman could ignore the great events in history which are included in this calendar.

July 4, Independence Day (Congress issued declaration, July 4, 1776).

July 5, Fifth Sunday after Trinity.

Aug. 2, Ninth Sunday after Trinity.

Aug. 6, Transfiguration (see Matt. 17).

Aug. 9, Tenth Sunday after Trinity.

Aug. 14, Second worldwar ended 1945 with Japan's surrender.

Sept. 3, Peace between Great Britain and United States, ending Revolutionary War, 1783.

Sept. 6, Fourteenth Sunday after Trinity.

Sept. 23, Probably the first day of Autumn.

Oct. 4, Eighteenth Sunday after Trinity.

Oct. 12, Columbus 'discovered' America, 1492.

Nov. 1, All Saints (remembering saints & martyrs); twenty-second Sunday after Trinity.

Nov. 11, First worldwar ended, 1918, Armistice Day.

Nov. 22, Sunday next before Advent.

Nov. 29, First Sunday in Advent, a period devoted to contemplation of the coming of Christ into the world.

Dec. 6, Second Sunday in Advent.

Dec. 22, Probably the first day of Winter.

Dec. 25, Christmas—greatest day since time began.

Dec. 27, First Sunday after Christmas.

Jan. 1, Lincoln issued Emancipation Proclamation, 1863.

Jan. 3, Second Sunday after Christmas.

Jan. 6, Epiphany, manifestation of Christ to the world (See Matt. 2).

Jan. 10, First Sunday after Epiphany.

Feb. 7, Fifth Sunday after Epiphany.

Feb. 12, Lincoln's birthday, 1809.

Feb. 14, Septuagesima Sunday, third before Lent.

Feb. 21, Sexagesima Sunday, second before Lent.

Feb. 22, Washington's birthday, 1732.

Feb. 28, Quinquagesima Sunday, next before Lent.

March 3, Ash Wednesday, first day of Lent.

March 4, Constitution of U.S.A. in effect, 1789, the nation's one safeguard against socialism.

March 7, First Sunday in Lent.

March 20, Probably the first day of Spring.

March 25, Annunciation, Gabriel's appearance to Mary (see Luke 1: 26-38).

April 4, Passion Sunday (approaching the Crucifixion); fifth Sunday in Lent.

April 11, Palm Sunday.

April 16, Good Friday.

April 18, Easter; Martin Luther reaffirmed religious liberty in the face of the German Diet at Worms, 1521.

April 25, First Sunday after Easter.

May 2, Second Sunday after Easter.

May 9, Mother's Day; third Sunday after Easter.

May 27, Ascension Day.

May 30, Decoration Day, honoring the soldiers of the North and South who gave their lives alike in defense of their ideals of liberty; also Sunday after Ascension.

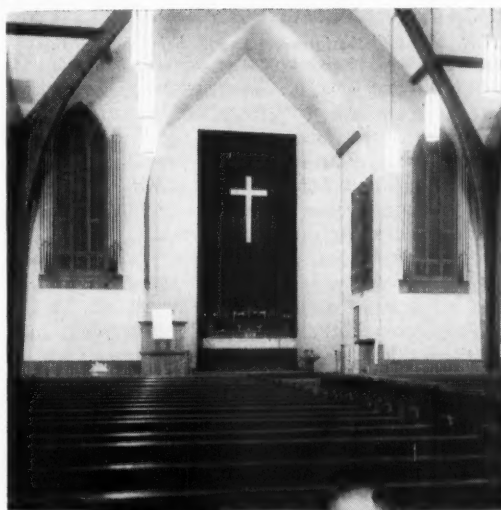
June 6, Whitsunday (Pentecost; see Acts 2).

June 13, Trinity Sunday, devoted to a doctrine of the theologians.

June 20, Father's Day; first Sunday after Trinity.

June 22, Probably the first day of Summer.

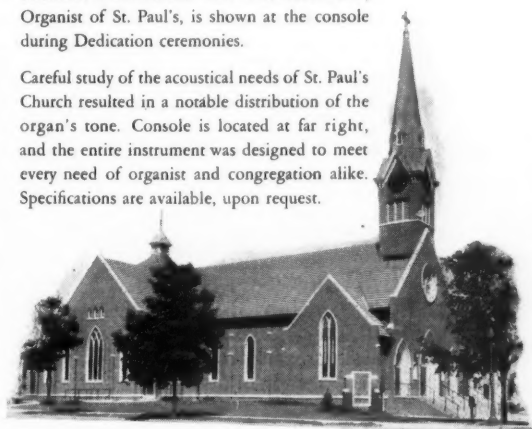
July 4, Independence Day; third Sunday after Trinity.



St. Paul's LUTHERAN CHURCH New Ulm, MINN.

This recently constructed three manual Wicks Organ is an impressive example of modern chamber installation. Mr. Theodore Pelzl, Organist of St. Paul's, is shown at the console during Dedication ceremonies.

Careful study of the acoustical needs of St. Paul's Church resulted in a notable distribution of the organ's tone. Console is located at far right, and the entire instrument was designed to meet every need of organist and congregation alike. Specifications are available, upon request.



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SPECIAL SUMMER COURSES

Facts about all the intensive courses being offered this year for the exclusive benefit of the church organist

Herewith a summary of the summer-courses advertised in these pages for the benefit of those who want their work to be better next year than last.

Organ Institute, master-classes and private lessons in organ; College of Puget Sound, Tacoma, Wash., June 29 to July 19; the same plus an intensive course in all phases of choir work, Phillips Academy, Andover, Mass., July 27 to Aug. 16; Feb. page 43.

Peabody Conservatory, special organ instruction with Richard Ross; Baltimore, Md., June 29 to Aug. 8; April p.120.

School of Sacred Music, choral and organ work, history, analysis, private lessons in voice, organ, theory; School of Sacred Music, New York City, July 6 to Aug. 14; Feb. p.42.

Wa-Li-Ro, school for choirmasters directed by Paul Allen Beymer, Christ Church, Shaker Heights, Ohio; June 22 to 25; April p.140.

Washington Children's Choir School, developing & training junior choirs; Washington, N.J., July 13 to 24, Aug. 3 to 14; May p.152.

Westminster Choir College, choir-work for church organists, public-school music for supervisors, under direct teaching of Dr. John Finley Williamson, organ study with George Markey; Westminster Choir College, Princeton, N.J., July 20 to Aug. 9; May p.149.

THE COVER-PLATE

Altar & Sanctuary, Washington Cathedral, Washington, D. C.

"My House shall be called the House of Prayer for all People," says the banner at the middle right. This section of the Cathedral, vast as it is and ought to be, is comparatively the smallest part of the structure. Work has been progressing since Sept. 28, 1907, and could be completed in something less than two decades if sufficient money were available.

The "room" off to the right is neither a transept nor a chapel, there's a vast space between this portion of the Cathedral and the transepts. Our photo-reproduction cannot show it, but the communion-rail in the foreground is carved with figures symbolizing the twelve apostles, eleven of them completed, the twelfth, farthest left, being uncarved, "representing the unfinished character of Judas."

The official name is The Cathedral Church of St. Peter and St. Paul, abbreviated by humanity to the more appropriate Washington Cathedral. Paul Callaway is organist and the organ was made possible by a wealthy lady who not only provided the money but also, we're told, the stipulation that Ernest M. Skinner was to get the contract; he got it and there are many of his friends who speak high praises for him.

The photo of the organcase was taken from the opposite side of the choir, through one of the arches; it shows centrally the casework, but to the left, through the smaller window, can be seen some of the unenclosed pipework, and still farther to the left, out of the picture as reproduced here, is other pipework for the sections of the organ facing the case here shown. It will be noticed that small wings of woodwork flank the case on each side; one of the two similar wings on the opposite side show in the complete photo. This comes near to being a piece of masterwork photography on the part of photographer Horydczak.

THE TRUE CHURCH ORGAN

"A principal function of the church organ is to furnish adequate support for congregational singing. . . . as in accompanying 'Onward Christian soldiers.' In addition the instrument must be capable of providing the soft ethereal background for the communion service and unobtrusive support for the choir responses."—Quoting Hillgreen Lane & Co. in *Christian Life*, March 1953.

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Carnegie Hall in New York City

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HILLIAR

TIME TO GROWL

Here's material for you

T.A.O. is convinced the average organist is interested in stoplists chiefly as something to find fault with and improve; here's the ammunition, on with the war.

One is a unit, three have straight Greats & Swells; think twice before concluding any of that is important.

One improvement is the 16' Pedal Organ equipment; only the miniature unit has a lone 16', two have two, and three have three 16's. One has a 32' Resultant, and we'd like some impartial non-highbrow organists to report on its success.

Two have the Greats enclosed, and hooray for music. The only music instrument we know incapable of playing louder or softer is the calliope.

On the manuals there are 4 stops at 16', 46 at 8', 20 at 4', 5 at the incomparably useful 2 2/3', 5 at 2', and 11 ranks of mixtures. At least here organ music is coming down out of the squeaks and getting back to solid 8' foundation.

And you can go on from there, condemning T.A.O.'s views to your heart's delight. These stoplists were selected from the files merely to present some 2-manual jobs from different builders. Those who dislike printed opinions with such stoplists will merely skip such things, but they cannot deprive others of them who happen to want them. To catalogue:

V-3. R-3. S-18. B-15. P-219.
V-8. R-8. S-19. B-11. P-564.
V-9. R-9. S-14. B-4. P-640.
V-12. R-15. S-26. B-13. P-1018.
V-18. R-20. S-24. B-5. P-1342.
V-19. R-21. S-26. B-6. P-1350.

THE
AMERICAN
ORGANIST

NEW YORK, N.Y.

Concord St. Simon's Episcopal
Wicks Organ Co., 1941

V-3. R-3. S-18. B-15. P-219.

PEDAL: V-0. R-0. S-4.

16 (Flute-S)
8 (Flute-S)
4 (Diapason-G)
(Flute-S)

GREAT: V-1. R-1. S-7.

16 (Flute-S) tc
8 Diapason 61
(Flute-S)
(Salicional-S)
4 (Diapason)
(Flute-S)
(Salicional-S)

SWELL: V-2. R-2. S-7.

16 Flute tc 97
8 (Diapason-G)
(Flute)
Salicional 61
4 (Flute)

2 2/3 (Flute)

2 (Flute)

Tremulant

No couplers.

Crescendos 2: S. Register.

Ensembles 2: Synthetic effects for 8' Quintadena and Oboe on the Swell.

This miniature unit is presented in this form for easier comparison with the other small organs presented this month; it is included especially because T.S.B. has often used it as a practical demonstration to let professional organists calm their nerves and convince themselves all over again that any possible comparison of any organ, however small, with the then new Hammond electro-tone, was stupid; this little miniature invariably convinced every hearer that both in preludial & postludial solos as well as in choir accompaniment and leading in congregational singing proved itself worth a hundred times more. It makes true church music, not synthetic jazz-like effects. And that true liturgical character—true of all reasonably-voiced pipe-tone—makes itself felt the moment any hymn is started.

The Wicks Organ Co. on necessity will use free-reeds instead of pipes for the 16' octave; this stoplist is presented as containing pipes.

CHARDON, OHIO

First Methodist

Hillgreen Lane & Co.

Completed, March 1, 1953

V-8. R-8. S-19. B-11. P-564.

PEDAL: V-0. R-0. S-6.

16 (Diapason-G)
(Stopped Flute-S)

8 (Diapason-G)
(Stopped Flute-S)

5 1/3 (Stopped Flute-S)
2 (Stopped Flute-S)

GREAT 4": V-3. R-3. S-5.

8 Diapason 85-16'
Melodia 61
Dulciana 61
4 (Diapason)
(Stopped Flute-S)

SWELL 4": V-5. R-5. S-8.

8 Stopped Flute 97-16'
Salicional 68
Voix Celeste 56
4 Prestant 68
(Stopped Flute)
2 2/3 (Stopped Flute)
2 (Stopped Flute)
8 Trumpet 68
Tremulant

COUPLERS 10:

Ped.: G. S-8-4.

Gt.: G-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 2: S. Register.

Combons 10: P-3. G-3. S-4.

Ensembles 1: Full-Organ.

Reversibles 1: G-P.

Blower: 1 h.p. Orgoblo.

Action-Current: 15 amp. Orgelectra.

Here's a sensible little organ for a small church, its 8' voices built on Diapason, flute, and three strings. The 16' flute borrow to the Pedal is fine, but the customer might have had better music if he had unified the Dulciana instead of the flute. T.A.O. would like comments from organists who have tried to use the Pedal 5 1/3' stop, comparing its practical values with a 2 2/3' on this Great or a 1 3/5' on this Swell, remembering not merely the ensemble results but especially the solo possibilities. Builders are right in refusing to depart from accustomed methods unless the customer is willing to assume the responsibility; it's for organists to think more, and believe less of the traditions.

PINE GROVE, PA.

St. Peter's Evangelical

M. P. Moller Inc.

Installed, April 1948

V-9. R-9. S-14. B-4. P-640.

PEDAL: V-1. R-1. S-5.

16 Bourdon 44
(Melodia-G)

8 (Bourdon)
(Melodia-G)
(Dulciana-G)

GREAT: V-4. R-4. S-5.

Separately enclosed

8 Diapason 73
Melodia 85-16'

Dulciana 73

4 Octave 73

— Chimes A-F 21

Tremulant

SWELL: V-4. R-4. S-4.

8 Violin Diapason 73
Rohrfloete 73

4 Flute h 73

8 Oboe 73

Tremulant

COUPLERS 12:

Ped.: G. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 9: GP-3. SP-3. Tutti-3.

Reversibles 1: G-P.

Six 8' voices, two 4', no mixtures; an organ for a church in a small village; Chimes, but no full-organ piston; nearest approach to string-tone is the lone Dulciana. Dr. Homer D. Blanchard did the stoplist and was thinking of the welfare of the purchaser, not caring a hoot about raising the standards of anybody; don't tell the pre-Bach screamers about it.

SIDNEY, OHIO

St. John Lutheran

Schantz Organ Co., 1950

V-12. R-15. S-26. B-13. P-1018.

PEDAL: V-1. R-1. S-7.

16 Bourdon 44
(Rohrfloete-S)

8 (Dulciana-G)

(Bourdon)

(Rohrfloete-S)

- (Dulciana-G)
4 (Rohrfloete-S)
GREAT: V-5. R-6. S-8.
Enclosed separately
8 Diapason 61
Melodia 73
Dulciana 85-16'
4 Octave 61
(Melodia)
(Dulciana)
II Mixture 12-15 122
— Chimes pf 21
Tremulant
SWELL: V-6. R-8. S-11.
16 (Rohrfloete)
8 Geigen-Diapason 73
Rohrfloete 109-16'
Salicional 73
Voix Celeste 61
4 (Geigen-Diapason)
(Rohrfloete)
2 2/3 (Rohrfloete)
2 (Rohrfloete)
III Plein-Jeu 15-19-22 183
8 Trumpet 73
Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 3: G. S. Register.

Combons 15: GP-5. SP-5. Tutti-5

Ensembles 1: Full-Organ.

Reversibles 1: G-P.

Cancels 1: Tutti.

Action-Current: Orgelectra.

Some of the voices and stops are prepared-for; details are not entirely clear, so the Dulciana treatment may not be precisely as represented here. At any rate it makes a substantial church organ with emphasis restored to the 8' line; eight voices at 8' and only two mixtures. Those who want organs pitched at 2' and higher, won't like this, nor will they like the enclosed Great; unquestionably the congregation is getting excellent church music from its new organ.

MANSFIELD, MASS.

Orthodox Congregational

Memorial to Wm. & Lucy Copeland

Austin Organs Inc.

Dedicated, April 1953

Organist, Ralph E. Chase

V-18. R-20. S-24. B-5. P-1342.

PEDAL: V-2. R-2. S-7.

32 (Resultant)

16 Diapason 56

Bourdon 32

(Rohrfloete-S)

8 (Diapason)

(Rohrfloete-S)

4 (Diapason)

GREAT: V-6. R-8. S-7.

8 Diapason 73

Concert Flute 73*

Gemshorn 73*

Dolce 73*

4 Octave 73

III Mixture 183

- Chimes pf
*Enclosed with Swell.
SWELL: V-10. R-10. S-10.
8 Geigen-Diapason 73
Rohrfloete 85-16'
Gambe 73
G. Celeste tc 61
4 Chimney Flute 73
Fugara 73
2 2/3 Nasard 61
2 Flautino 61
8 Trumpet 73
Oboe 73
Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 2: S. Register.

Combons 37: P-4. G-8. S-8 Tutti-17.

Manual combons operate their own one-section couplers and, optionally, the Pedal stops.

Ensembles 1: Full-Organ.

Reversibles 3: G-P. S-P. S-G.

Cancels 4: P. G. S. Tutti.

Blower: 2 h.p. Orgoblo.

Action-Current: 15 amp. Orgelectra.

The most remarkable thing about this organ is the almost unbelievable 17 tutti combons; evidently Mr. Chase proposes to use all the organ. There is but the minimum of upperwork; with ten 8' voices it's grand. If there were a 1 3/5' voice (or even stop) on the Swell the coloring possibilities would be greatly expanded. 4' Fugara is always a delightful coloring & mixing voice.

EVANSVILLE, IND.

Methodist Temple

Kilgen Organ Co., 1951

V-19. R-21. S-26. B-6. P-1350.

PEDAL: V-3. R-3. S-9.

16 Major Bass 32

Bourdon 56

- (Rohrbordon-S)
8 Octave 44
(Bourdon)
(Rohrfloete-S)
4 (Octave)
(Bourdon)
16 (Trompette-S)
GREAT: V-6. R-6. S-7.
8 Diapason 61
Hohlfloete 61
Dulciana 61
4 Principal 61
2 2/3 Twelfth 61
2 Fifteenth 61
— Chimes pf 21
SWELL: V-10. R-12. S-10.
16 Rohrbordon 73
8 Geigen-Diapason 73
Rohrfloete 73
Viole de Gambe 73
Viole Celeste 73
4 Flute h 73
III Plein-Jeu 12-15-19 183
8 Trompette 85-16'
Oboe 73
Vox Humana pf 73
Tremulant

COUPLERS 13:

Ped.: G-8-4. S-8-4.

Gt.: G-16-8-4. S-16-8-4.

Sw.: S-16-8-4.

Crescendos 2: S. Register.

Combons 15: GP-5. SP-5 Tutti-5.

Ensembles 1: Full-Organ.

Reversibles 1: G-P.

Cancels 4: P. G. S. Tutti.

Blower: 3 h.p. Orgoblo.

This one with ten 8' voices against only one mixture is another return to sanity in an era when organists rather than builders are to blame for blatancy. If we want blatancy, we can find it to perfection in the modern jazz-band playing jive, with leather-lunged cornetists taking the lead—precisely as high-wind voicing had it only a short time ago in the world of the organ.

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REPORT FROM LONDON

Items from Frank M. Church

"Yesterday was the first time I couldn't get into a church—Queen's Chapel, it was crowded, doors closed, a bobby told me to come next week 30 minutes ahead of time. A week later I got in. All churches on Sunday seem generally filled. Here when all seats are taken you must wait for the next Sunday."

Printed on the May 28 concert in the Royal Academy of Music: "No repetition of a piece, or recall of a performer, is allowed."

May 3 10:30 service in St. Paul's Cathedral: Venite and Psalms chanted, "Te Deum and Benedictus" in E by Gray. 11:30 communion: "Jesu the very thought" by Wood, "Service" in A by Harwood. Said a note in heavy type at the head of this service:

"The Sung Eucharist is a public Service of the Church, and all are invited to be present to the end. Members of the Anglican Communion who have been confirmed, and who wish to present themselves to receive Holy Communion are expected to have come to the Service prepared beforehand to do so."

Mr. Church sends a 4-page printed leaflet giving William J. Tubbs' seven recitals in Holy Trinity, St. Marylebone, on Mondays at 7:30 from June 15 to July 27, programs sold at one shilling for the set and containing this note:

"The expenses of these recitals are heavy. Please contribute generously to the collections at the door in order that this venture may not result in financial loss." First program:

Bach, Toccata & Fugue F; 14 Orgelbeuchlein; Fantasia & Fugue Cm.

Yon, Humoresque
Franck, Chorale Am

Last program:
Luebeck, Prelude & Fugue E
Buxtehude, How Brightly; Prelude & Fugue Gm.

Franck, Chorale Bm
Stanley, Con.G: Adagio & Allegro
Gigout, Scherzo E

Reger, Toccata Dm; Fugue D.

Other selections from the set:

Guilmant, Marche Funebre et Chant

Franck, Piece Heroique

Liszt, Ad Nos

Widor, Son.4: Andante Cantabile

Holbrooke, Tragic March; Toccata-Fugue.

Widor, Son.6: Intermezzo

Hollis, Theme & Variations

JOHN HAMILTON

has resigned from the Presbyterian Church, Wenatchee, Wash.; this leaves him free for more concerts with his combined harpsichord and organ.

R. DEANE SHURE

received the honorary Mus.Doc. June 14, 1953, at the commencement exercises of the American University, Washington, D.C.—"for outstanding work in the field of music for the Methodist church." He's an Oberlin graduate and has done much work in composition—symphonies, extended organ suites, anthems, etc. His Palestine Suite was played at the 1934 dedication of the Y.M.C.A. building in Jerusalem and he himself later went to Jerusalem by invitation to play it again. He has been serving Methodist churches for almost half a century, has long been organist of one of the largest of them in Washington, D. C.

GEORGE D. HAAGE

has retired from St. Peter's Catholic, Reading, Pa., after half a century with the Church; he continues his concert-management business which also he has been conducting for many decades.

WALTER PISTON

received the honorary Mus.Doc. June 18, 1953, at the 75th anniversary concert of New College of Music, New York.

CYRIL BARKER

A.A.G.O., M.M., Ph.D.

Detroit Institute of Musical Art
(Affiliated with the University of Detroit)
CENTRAL METHODIST, LANSING

Martin W. Bush

F. A. G. O.

First Central Congregational Church
Chairman, Music Department
UNIVERSITY OF OMAHA
Omaha, Nebraska

Donald Coats

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M.Mus., A.A.G.O.

St. Paul's Episcopal Church
Lansing, Michigan

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and THE MUSEUM OF ART
Santa Barbara, California

Recitals — Lectures — Instruction

Robert Elmore

CHURCH OF THE HOLY TRINITY

Rittenhouse Square, Philadelphia

PAUL CALLAWAY

for his coronation service in the Washington Cathedral, June 2, 1953, at 12:00 noon, used the following music, all by British composers:

Purcell, Trumpet Tune & Air
Old Hundredth, ar.R.V.Williams
Psalm 47, Gibbons
I will not leave, Byrd
Thou wilt keep him, Wesley
Zadok the priest, Handel
Walton, Crown Imperial

Eugene A. Farner

Harold Fink

Recitals

Box 242

Englewood, N. J.

CHARLES H. FINNEY

A.B., MUS.M., F.A.G.O.

Chairman, Division of Music & Art
HOUGHTON COLLEGE
Houghton New York

Norman Z. Fisher

M. S. M.

Organist and Choirmaster

First Presbyterian Church
Shreveport, Louisiana

MARGUERITE HAVEY

Oliver Herbert

Mus. Doc.

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EVERETT JAY HILTY

Director, Division of
Organ and Church Music
UNIVERSITY of COLORADO
Boulder

RECITALS

LECTURES

Horace M. Hollister

M. S. M.

Organist-Director

Mt. Lebanon Methodist Church
3319 W. Liberty Ave., Pittsburgh 16, Penna.

Harry H. Huber

M. Mus.

KANSAS WESLEYAN UNIVERSITY
University Methodist Church
Salina, Kansas

GILBERT MACFARLANE

Choirmaster - Organist

Christ Church Cathedral
LOUISVILLE, KENTUCKY

HUGH PORTER



School of Sacred Music
UNION THEOLOGICAL SEMINARY
New York

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reports new contracts:

Morehead, Minn., St. Joseph's Church.

Short Hills, N.J., St. Rose of Lima's.

Springfield, Ill., Christ Episcopal.

Yonkers, N.Y., St. Anthony's Church.

ORGAN VS. ORCHESTRA

Here's a comparison between the B.B.C. Scottish orchestra of 53 voices and a 53-stop organ (T.A.O. June 1932 p.348):

Strings—organ 12, orchestra 34;

Flutes—organ 15, orchestra 3;

Woodwinds—organ 4, orchestra 10;

Brass & Foundation—organ 19, orchestra 6; which gives the organ 16, the orchestra 44 colorful voices; the organ 54 hard foundation voices, the orchestra 9. Now which is the hard instrument and which the colorful? The missing stops in the organ total are 3 percussion.

August**MAEKELBERGHE**

Detroit

Harold Mueller

F. A. G. O.

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Bronxville

New York

Roy Perry

FIRST PRESBYTERIAN CHURCH

Kilgore, Texas

RICHARD PURVIS

Grace Cathedral

Palace of the Legion of Honor
San Francisco — California**Cora Conn Redic**

MUS.DOC., A.A.G.O.

Organ Department
ST. JOHN'S LUTHERAN COLLEGE
Winfield, Kansas**Marie Schumacher**

SAINT PAUL'S CHURCH

Westfield, New Jersey

J. Sheldon Scott

Organist - Composer

The First Christian Church
Steubenville, Ohio**HOW TO BUY AN ORGAN***As done by John C. Blackford*

of the Methodist Church, Hastings, Minn., and recorded in the 8-page mimeographed dedicatory program, reported by Henry H. Choquette of St. Luke's Church there; imagine, an Episcopalian minister reports on the achievements of a Methodist. The Rev. Mr. Blackford wanted a suitable instrument for his services so he preached about it in June 1952 and offered "talents" (see Matt.25) of from one to five dollars each to those who would take them; 68 of his people did, taking in all \$108.—and bringing back \$900. Gifts were received from many others and their Baldwin electro-tone was dedicated June 19, 1953.

"A terrific rain cut the crowd from an expected 200 to about 60." Mr. Choquette marked each selection played, with an A, B, C rating of perfection of the 13 pieces on the program, 8 were rated A, 3 B, one C, and one not rated.

PIANISTS CAN DO IT

Here's the American debut program by Aline van Barentzen in Town Hall, New York, March 26:

Beethoven's Sonata C

Chopin, four pieces

Schumann, Symphonic Etudes

Debussy, four pieces

Ravel, Toccata, all of which makes pleasant music entirely devoid of insanity, on a strictly 8' instrument, no upper-work or mixtures. Too bad organists can't play programs of equally interesting music.

Clarence L. SeuboldST. JOHN'S EVANGELICAL CHURCH
Louisville, Kentucky**Robert M. Stofer**

M. S. M.

Organist and Choirmaster

The Church of the Covenant
Cleveland**Orrin Clayton Suthern II**

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Lincoln University, Penna.**Charles Dodsley Walker****SAMUEL WALTER**

BOSTON UNIVERSITY

Marsh Chapel

Harry B. WelliverDirector, Division of Music
STATE TEACHERS COLLEGE
Organist, First Lutheran Church
MINOT, NORTH DAKOTA**G. Russell Wing**

M. S. M.

Organist and Director

First Congregational Church
La Grange, Illinois**DONALD L. COATS**

of St. Paul's Cathedral, Los Angeles, has been appointed to St. James Episcopal, New York. He was born on an Aug. 15 in Moberly, Mo., graduated from Washburn University with the Mus.Bac. and from the School of Sacred Music with the M.S.M. degree. He went to St. Paul's in 1942 and has made his boychoir famous; he will have a boychoir in St. James and an Austin organ.

WANT A NEW ORGAN?

"Set aside the unused money from the organ maintenance fund and it will accumulate to form an organ fund for the future."—Charles T. Meyer.

RAY BERRY

of Colorado Springs has been appointed to Fort Street Presbyterian, Detroit, Mich., established in 1849, got an Odell organ in 1876, had it rebuilt in 1915, will have a new 4m Moller console this fall. Ultimately the organ will be moved from the front to the rear gallery; former solo quartet is being replaced by an adult chorus to include music students from nearby schools.

JOHN BOE

returns from a 3-year stay in England to become organist of St. David's Church, Austin, Tex.

BOWDOIN COLLEGE

is having a new Hall of Music, paid for by the survivors and friends of Harvey Dow Gibson, class of 1902.

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EVENTS FORECAST

Items for this column should be mailed as soon as all essential facts are available.

The choir of St. Paul's Cathedral, London, is scheduled to begin a tour of America Sept. 30, singing the music used in Westminster Abbey at the coronation of that grand new British monarch; only stupid thing about it is the intention to donate the profits to Episcopal church charities in America when so many great Episcopal cathedrals and Churches in Britain need the money infinitely more. How crazy can we get?

Jan. 1, 1955, is the deadline to submit orchestral works for some nice money—\$2,000. for a symphony, and on down. Full details from National Symphony, 2002 P St., N.W. Washington 6, D.C.

ERNEST WHITE, Mus. Dir.

EDWARD LINZEL, O. & C.

Church of St. Mary the Virgin, New York

Choral Music for September Services

*Sanchez, Missa de angelis

Gregorian, Credo 3

Victoria, Tantum ergo

*Rehm, Missa Ferialis

Gregorian Credo 1

Bruckner, Ave Maria

*Bertheir, Mass for Green Sundays

Gregorian, Credo 1

Perti, Adoramus Te

*Peeters, Missa Lutgardis

Faure, Ave verum

PHILADELPHIA ORCHESTRA

Some interesting figures for last season, in case you're thinking of starting an orchestra to get rich quickly:

\$143,849. Deficit for 1952-3, plus

20,307. Deficit carried over from 51-2.

82,529. Donations received, plus

77,917. Income from endowment fund, plus

50,000. Donated by taxpayers. And all this, with the income, left a net deficit of \$3,709. Even with gifts of \$210,446. the Orchestra lost money. Rich people pay so poor people can get a luxury below cost; don't forget it.

CORRECTION

May p.164 said the Christian Science organ would be finished in Sept. 1953; it was finished in Sept. 1952. You might read again the first sentence on p.161. And while you're at it, change also that heading line on p.161 to read that the building job took twenty-one months to complete. If you happened to get a magazine with the broken type-line under Mr. Dunham's plate, don't let it worry you.

**Church of
SAINT MARY THE VIRGIN**
NEW YORK

■
ERNEST WHITE
Musical Director

EDWARD LINZEL

Choirmaster and Organist

■
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CHURCH BUDGETS

A Methodist Church on the East Coast

This church has 800 members, says the sender; "Three choirs. Senior and intermediate are good, junior—worse than lousy but we must pamper the pops and moms." That's too bad; but it could be and likely is true, regardless of all our high ideals as to what the church exists for. To pamper the pops & moms.

\$29,154. Total budget;

6,725. Preacher & home

2,000. Church secretary,

2,000. Sexton,

1,700. "Ministry of music,"

680. Choir music, organ maintenance:

5,000. Missions, as near as we can figure it from various items named. A tithe would be only \$3,000.; and since talking is only half the Sunday service, music the other half, this church would have something finer to offer its community on Sunday mornings if that \$2,000. were shaved from missions and devoted to music. This could make the organist's salary \$3,000. and give him or her a floating fund of some \$700. a year to spend on his choir—not on soloists but as rewards of one kind or another to the individual volunteers especially earning special recognition.

CHILDREN'S CHOIR SCHOOL

Third Year in Washington, N. J.

The third year of the Washington Children's Choir School Inc. was marked May

27 by a special festival in the Methodist Church there; the music:

Borch, Pomposo

Lord give ear, Cain

Break forth, Bach

The Little Lamb, Barnby

God Who made the earth, Sowerby

Give ear O Lord, Wilkes

Blessed art Thou, Wilkes

Senior Choirs Program

Sibelius, Finlandia

Praise to the Lord, ar.Whitehead

Seven-fold Amen, Stainer

Classes at the end of the year: 13 probationers, 28 first-year choristers. 41 second-year, 13 third-year. The School was founded in 1951 by Frederick W. & Janet B. Spencer, who now have a faculty of five assistants, including the successor to the late Grace Leeds Darnell.

Prizes totaling \$140. for 50 awards were provided by friends of the School, who also offered 6 scholarships. March 10 the School's Concert Choir of 29 sopranos-1, 7 sopranos-2, 10 contraltos, sang in concert:

Bach, Beside Thy cradle

ar.Davis, As it fell upon a night

Whitehead, Come loyal hearts

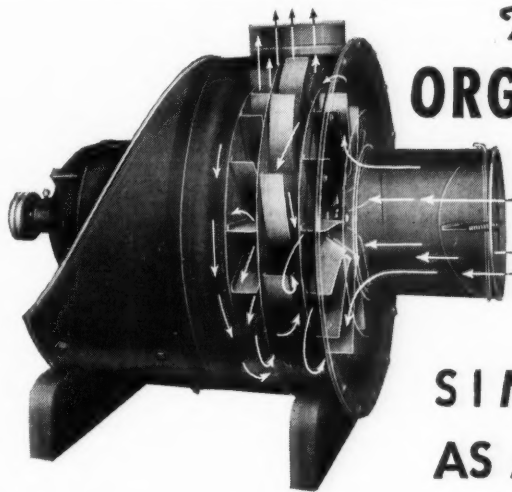
Humperdinck, Prayer

Loomis, The Argument

Rogers, Dites-Moi, You'll never walk alone,

I whistle a happy tune (from three of his 'light operas')

April 14 piano and voice students gave a concert of 29 works played or sung by 29 pupils.



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Wide clearances, low peripheral speeds, extra large shafts, and built like a bridge—with all metal, rust resistant and reinforced construction—the Orgoblo gives satisfactory service for a lifetime.

ASK FOR THE BULLETINS

227B

THE SPENCER TURBINE COMPANY • HARTFORD 6, CONNECTICUT

SPENCER
HARTFORD



DR. CARL F. MUELLER

who has a birthday to celebrate Aug. 12 and a great supply of published anthems and organ pieces worth using wherever services are held: T.A.O.'s review pages have been giving them faithful attention in your behalf for many years.

ROBERT ELMORE

is now writing film music, for organ and small ensemble, for a two-hour The Living Church, to be shown either in one lengthy performance or split into three separate programs, with the triple-job of writing the music, playing, and directing it for film recording. This assignment came as a result of his first such venture, a 45-minute music production for a film, The Living Word, a brief history of the Bible, in which the music was written for organ alone, with short passages for Hebrew cantor; the music was partly original, partly traditional, and was recorded by Mr. Elmore on the Aeolian-Skinner in the Church of the Redeemer, Bryn Mawr, by courtesy of its organist Ernest Willoughby. Mr. Elmore is exactly the man for the task.

HOORAY FOR A.F.L.

The Paint Dealers Association and members of the proper A.F.L. union donated materials and labor and gave a coat of paint to St. Cyprian Episcopal parish-house, New York City, in early May; the Church couldn't afford to pay, so the Dealers and Union got together on a good-will job.

William H. Barnes

Mus. Doc.

Organ Architect

Recitals

Author of

'Contemporary American Organ'
(Five Editions)8111 North St. Louis Avenue
Skokie, Illinois

WILLIAM H. SCHUTT

Grace Presbyterian, Richmond, Va.

Herewith the partial anthem repertoire from Sept. 7, 1952, to June 7, 1953, generally omitting things common to all repertoire. Mr. Schutt went to Grace Church in Sept. 1939.

Beethoven, Hallelujah Chorus
Brown, Only begotten Word of God
Coke-Jephcott, Blest are the pure
DeLamarter, O Thou eternal One
Dickinson, Beneath the shadow

In Joseph's lovely garden
Thy Word is like a garden
Edmundson, None other Lamb
Gibbons, Almighty and everlasting God
Gounod, Jerusalem O turn Thee
Holst, Turn back O man
Le Maistre, Out of the depths
Lotti, Surely He hath borne
Margeson, He stooped to bless
Martin, Blessed art Thou
Morgan, Give ear unto my prayer
Palestrina, We love the place
Peeters, Te Deum
Praetorius, Lo how a Rose
Rogers, Seek Him That maketh
Rowley, Praise

Schroeter, Rejoice ye Christians
Schuetky, Send forth Thy Spirit
Shaw, God is working His purpose out
R.Thompson, Have ye not known

Paper reeds by the brooks
Say ye to the righteous
Ye shall have a song
Titcomb, Sing ye to the Lord
Tye, O come ye servants
Van Hulse, The Beautitudes
Walther, Arise
O God in Thy true Word
Willan, O King all glorious
Worthy art Thou
York, Once to every man and nation

Heinz Arnold

Mus.D., F.A.G.O.

RECITALS

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Columbia

Missouri

Paul Allen Beymer

WA-LI-RO

Boy Choirs

Christ Church, Shaker Heights 22, Ohio

Marshall Bidwell

Organist and Musical Director

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Penna.

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THE MARVIN MUSIC EDITION
260 Handy Street — New Brunswick, N.J.

WHAT THEY LIKED

A Los Angeles evening service

Immanuel Presbyterian said this was a request program of anthems and solos, done June 7:

Boellmann's Gothic Suite
Unfold ye portals, Gounod
Send out Thy Light, Gounod
s. I walked today, O'Hara
w. List the cherubic host, Gaul
w. Seek Him that maketh, Rogers
Beautiful Savior, Christiansen
a. Were you there, ar.Burleigh
Sanctus, Gounod
Hark my soul, Shelley
b. Lord's Prayer, Malotte
There is a balm, ar.Dawson
Inflammatus, Rossini

In slight contrast, here is the morning service of the same Sunday:

Bach, O Sacred Head
Elmore, Supplication
Walton, Passacaglia
Burdett, Meditation Rock of Ages
Fierce was the wild billow, Noble
b. O God have mercy, Mendelssohn

As can be guessed, the organist is an accompanist; an arm-waver is running the music. Dr. Diggle reports this church is spending from \$12,000. to \$15,000. on its music.

NEW YORK RECITALS

Paul J. Sifler gave a series of five Thursday recitals at 12.30 during July in St. Paul's Chapel, lower Broadway, and may continue through August as well; his July composers were Alain, Bach, Boely, Britten, Buxtehude, Cabanilles, Ferrata (Modern Suite), Karg-Elert (Eight Short Pieces), Langlais, Messiaen, Mudde, Peeters, Scarlatti, and his own Passacaglia & Fugue Em.

SEARLE WRIGHT

gives a summary of his spring semester in St. Paul's Chapel, Columbia University, programs Tuesdays and Thursdays at 12:00 or 5.05; in all, 30 recitals were given, 10 by Mr. Wright, 9 by his assistant Herbert Burtis, 11 by guests organists (such as Corliss Arnold, Walter Baker, Marilyn Mason); 65 composers were represented, including Bingham, Friedell, Leach, Liszt, Schumann, Sowerby, Weinberger, Widor, Willan, and Mr. Wright himself.

MORE SEATS—LESS NOISE

Metropolitan Opera House, New York, is having its face lifted and its feet silenced; 116 seats are being added and the floor is being cured of its squeaking boards, for Nov. 16 opening. A new type of cement is being used; if you're interested, the common weighs some 150 pounds a cubic foot, the new slightly less than 30.

William A. Goldsworthy
A.S.C.A.P.

T.A.O.'s
Pacific Coast
Contributing Editor

3225 Via La Selva
Palos Verdes Estates
California

OBITUARY NOTICES

These fellow-workers have finished their course, but their memories live on with us.

Mortimer Browning died June 24, 1953, at his home in Milford, Del., aged 61, born in Baltimore, Md., studied in Peabody Conservatory and Juilliard School of Music, lived in New York City until recently, was organist and pianist, did radio and concert work, wrote a Concerto for the Theremin.

Doris Lindeman Burbank, June 29, 1953, Bedford Hills, N. Y., aged 47, organist of the Methodist Church, member of Board of Education, survived by her widower C. Everett Burbank and their two sons.

Ernest T. Carter, June 21, 1953, Stamford, Conn., born Sept. 3, 1866, studied law in Columbia University, turned to music, went to Paris, organist of the American Church there for two years, joined Princeton University faculty as lecturer and organist at Princeton, began to compose, received the Bispham Medal for his opera "The White Bird," had other operas performed, wrote for orchestra, received Mus.Doc. from Princeton in 1932, married Laura Hoe in 1891, was



GRACE LEEDS DARNELL

from a photo taken at the time when her career in children's choirs had been established; it was in attendance at a children's choirs festival that the end came suddenly.

widowed in 1951, is survived by a son and two daughters. His will leaves \$10,000. to Princeton, income to be used to bolster endowment fund for music department.

Grace Leeds Darnell, June 3, 1953, Hampton, N.J., born in Jacksonville, Fla., studied in Syracuse and Columbia Universities, was church organist in New York City for many years, specializing in children's choirs, associated with Miss Vosseller for a time, followed her steps in working in their behalf through the south and east, is survived only by a brother. At the time of her death she was making her home with Mr. & Mrs. Frederick M. Spencer, associated with them in the Washington Children's Choir School Inc.; May 27 she attended the graduation exercises, was taken ill, had to be helped home, and died June 3. It is regrettable that no reference work ever pays intelligent attention to workers in the organ world, nor does the customary biographical fact-sheet exist in T.A.O.'s files. What a pity that, in behalf of such a diligent worker, all we can say is that she was born some time and died. She will not be forgotten; her influence will live.

David W. Kimball, June 8, 1953, Evanston, Ill., aged 51; of the W. W. Kimball Co. who formerly built organs and continue as piano manufacturers.

Robert E. H. Terry, May 31, Yonkers, N.Y., aged 86, born in Hudson, N. Y., studied with Dudley Buck, composed songs, piano pieces, and anthems, including "Lead on O King Eternal" published by J. Fischer & Bro., organist of St. Andrews Episcopal, Yonkers, from 1912 to 1952, survived by a brother.

Mrs. Robert Wiche, Nov. 27, 1952, Chicago, Ill., nee E. Jane Massman; sorry, no records.

DONALD J. GROUT has been appointed chairman of the department of music, Cornell University.

WILLIAM A. HERMANN has resigned from the Flatbush Presbyterian, Brooklyn, N.Y., to become director of the choir of Wellesley College.

J. H. OSSEWAARDE has resigned from Calvary Episcopal, New York, to become organist of Christ Church Cathedral, Houston, Tex.

SLADE—WARNER
Sally Ann Slade of Fitchburg, Mass., is now Mrs. Stephen Warner of Westfield, Mass. A native of Worcester, Mass., she began playing in her early teens, and at the age of 16 was engaged to play a Hammond electrotone in a summer resort in Rindge, N.H., playing continuously on one occasion for 3½ hours during which time the manager of the resort said some 6000 people had visited the scene of the music, the Cathedral in the Pines.

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JEAN PASQUET*An organist turned farmer*

Mr. Pasquet is known to our readers chiefly for his story on the building of a 4m for his Garden City N.Y. home, and for his compositions for organ and choir. He grew weary of the strenuous but largely non-productive life of the Metropolitan territory and bought a farm in Virginia. Both he and Mrs. Pasquet continue in the organ profession, with Market Street Methodist, Winchester, Va. Here's a recital given there:

Holloway's Suite Ancienne
Clerambault, Prelude
Bach, Two Choralpreludes
Nevin, l'Arlequin

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Pasquet, Meditation on Our Father

Franck, Piece Heroique

Ever live on a farm? Here are a few scattered excerpts from Mr. Pasquet:

He is now a bee-keeper, along with his other troubles. "Come down and get stung a few hundred times, good for your arthritis, 6 colonies so far and expect to enlarge to 30 . . . Alfafa is up to my waist and ready to cut first time; if the weather holds good it will be haymaking time in Dixie. Looks as though it will go well over 100 tons. Fell through the barn floor last Friday and hurt my leg, but no break . . . hit my right leg with a sledge-hammer a week ago . . . still have a bandaged thumb from six months ago when I hit the wrong nail.

"Been finding snapping-turtles in the creek and the freezer is filling up, mighty fine soup. Also woodchucks . . . Wild life is multiplying rapidly, more quail on the place than fleas on a dog's back . . . Will have a dam built near the house, to make a lake of five or six acres. Bought another small tractor and a lot of machinery, must make a new bed for the haywagon and finish wiring the barn—old wiring is dangerous.

"The country is simply beautiful, our life is idyllic: we eat outdoors under the Linden tree when it is sunny, on one of the porches when it is not. Marian is learning to milk the cows—not too good at it—but she is a

good tractor-driver.

"No fancy salaries for the school-teachers here and by New York standards the schools are terrible but the kids learn twice as much and learn it twice as well. Textbooks are far superior to those used in Garden City.

"Am well pleased we made the change. If I can just make this place pay off a bit, everything will be perfect; so far it has all been going out in improvements and machinery." Still want to give up the console and buy a farm? Evidently this organist who tried it is glad he did.

DR. ROBERT S. TANGEMAN

has been appointed associate professor of church music in Union Theological Seminary, New York.

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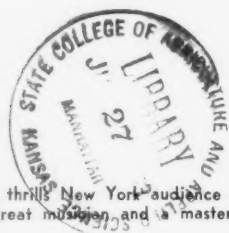
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